

volume expresses the degree of demonstrativeness. The emotional modulation of the rhythmic pulsations or movements reveals the relative value of successive ideas. Accordingly, these expressive modulations when analyzed are found to reveal directly specific actions of the mind, and their mental character can be easily recognized by any close observer of the phenomena of conversation.

These few simple variations and combinations constitute the vocabulary of vocal expression. How do they differ from the conditional responses of the voice to the mind? Some may be convinced that such expressional modulations are mental, and yet feel that any training is necessarily mechanical.

If we return once more to a study of surprise we find that the receiving of the impression causes certain actions, and the greater the impression the deeper and the more strongly accentuated will the voice conditions be established. The degree of surprise, excitement, or emotion directly determines the degree of these preparatory conditions.

These voice conditions are retention of breath, the opening of the tone passage, and various co-ordinations or sympathetic relationship of parts, which are primarily necessary in the production of tone.

They are established by actions of the mind and must precede expressive modulations of the voice. For example, during a pause there is not only the receiving of an impression but in proportion to its definiteness, and especially the emotional realization of it, will there be reception of breath, sympathetic expansion of the body and opening of the tone passage.

The student should settle this matter definitely in his mind by taking the preceding again, or some other passage with vivid ideas, accentuating attention so strongly, as to receive definite individual impressions. Note that the actions of the

Exercise 5.
Thinking and
Voice Condi-
tions.

mind not only cause voice modulations but correlate the parts concerned in tone production and establish right voice conditions, such as, control of breath and openness of the tone passage.

A SEA STORY

Silence. A while ago
Shrieks went up piercingly;
But now is the ship gone down;
Good ship, well manned, was she.
There 's a raft that 's a chance of life for one,
This day upon the sea.
A chance for one of two;
Young, strong, are he and he,
Just in the manhood prime,
The comelier, verily,
For the wrestle with wind and weather and wave,
In the life upon the sea.
One of them has a wife
And little children three;
Two that can toddle and lisp,
And a suckling on the knee:
Naked they 'll go, and hunger sore,
If he be lost at sea.
One has a dream of home,
A dream that well may be:
He never has breathed it yet;
She never has known it, she.
But some one will be sick at heart
If he be lost at sea.
"Wife and kids at home! —
Wife, kids, nor home has he! —
Give us a chance, Bill!" Then,
"All right, Jem!" Quietly
A man gives up his life for a man,
This day upon the sea.

Emily H. Hickey.

"Hark, how each giant oak and desert-cave
Sighs to the torrent's awful voice beneath!
O'er thee, O King! their hundred arms they wave,
Revenge on thee in hoarser murmurs breathe;
Vocal no more, since Cambria's fatal day,
To high-born Hoel's harp, or soft Llewellyn's lay.
"The Bard"
Thomas Gray.

After a little observation anyone can see that voice conditions depend primarily upon a mental cause. A condition of voice is as much the direct effect of the mind as an expressive modulation. Unless these conditions are established by the mind the expressive modulations, such as touch, change of pitch, inflexion, and tone color or movement will not follow.

In our future studies the mental and emotional cause of voice conditions will be still more apparent. It is practically impossible to establish voice conditions mechanically by direct action of the will. Not only voluntary but involuntary muscles are concerned. There is a complex action of nerves and muscles which can be awakened only by right co-ordination through the stimulation of thinking, imagination, and feeling. Primary conditions of voice are spontaneously, involuntarily, and often unconsciously established by those of thought and emotion; but when we endeavor to make a tone merely mechanical or voluntary, independently of thought or the responsive conditions of feeling, these subconscious processes of the whole organism are either absent or perverted and the tone becomes abnormal.

In this book the voice is always considered as dependent upon thinking and feeling. In the voice there is a reflection of every act of the mind, the character of the emotion, the degree of control over it, the imaginative realization or animation, the traits of character, the poise of the speaker. All these and other conditions, such as the degree of discrimination or of concentration, the attitude of the speaker's mind toward his thought or his audience, his purpose, his sincerity and earnestness, are revealed in the conditions as well as in the qualities and modulations of the voice.

It is not denied that merely mechanical work upon

the voice may at times accomplish good results, but this is because the student is unconsciously awakened and does not practice his exercises in a purely mechanical way. His love of his work, his endeavor to get hold of the principle, may lead him unknowingly to create an image in his mind, and his imagination, emotion, and feeling may supplement the ordinary results of a mechanical method. But why leave the student without specific directions in this regard? Without any explanation of the real principles involved? Why do so many beautiful singers have disagreeable voices in conversation? Is it not because their vocal training has been external and the result of artificial manipulation? Their singing of songs has little to do with their daily experiences. Singing is to them a routine performance, not the expression of deepest ideals and emotions. All the arts primarily belong to expression, and the arts of song, of speaking, of acting, of recitation, and of preaching are founded upon direct manifestation of thought and feeling through the body and the voice. If this is true how can we neglect the direct awakening of imagination and feeling? Man's voice is not a machine, but a living part of himself. The nerves that produce it are directly connected with the deepest motor centres and processes of thought and emotion.

In my judgment the reason why the improvement of the voice is so slow a process with teachers of both singing and speaking is because the methods of training are mechanical. There has been no special study of the psychology of exercises, no effort to associate an exercise with an awakening of imagination and feeling or to co-ordinate the subconscious with the conscious, the involuntary and spontaneous with voluntary conditions.

The improvement of the voice should always be associated with the development of imagination and feeling. When it is remembered that all great physiologists

declare that vocal should precede language training; when it is understood that the voice expresses the first actions of the mind, in the process of development, it is surprising that the psychological bearings of vocal training have not received more attention. Notwithstanding the plea of the physiologists, the work of vocal training is still overlooked or totally disregarded in most schools.

III. MIND, BODY, AND VOICE.

Not only have we found our primary hypothesis true, but study of it has led to the discovery of other and deeper co-ordinations. The voice is dependent upon the body, and both voice and body upon the mind.¹ It is in the actions of the mind that we find the source of all co-ordinations. Improvement of voice or body without attention to the mind is folly. Mental co-ordination, when left to itself, may or may not follow, but the results will be inadequate at any rate.

We shall find in the course of our studies a co-ordination between the action of the vocal bands and the diaphragm; another between accessory and fundamental vibrations in tone; another between vowels and consonants, and many other co-ordinations. All of these must be secured by stimulating their mental cause. While local study is absolutely necessary, while part must be brought into direct union with part in a definite, technical exercise, still this local action must be performed simultaneously with a deeper co-ordination of the actions of the mind.

It will also become apparent that a disarrangement of certain natural co-ordinations is the basis of all great faults, even of the most extreme impediments of speech. Mere mechanical work upon these co-ordinations will not restore or develop them.

¹ See psychic elements in training in the author's "Principles of Training."

On the other hand, mental actions alone or even the securing of an adequate impression will not necessarily restore co-ordination once perverted by bad habits. But this does not disprove the fact that originally these conditions were direct responses to the mind. In all training there must be enjoyment, some awakening of the whole being. A mere drudging performance is purely local and accomplishes but little even in physical training. An unenjoyed exercise will have little influence over the general health and may be injurious. If children are to receive benefit from an exercise or game, or from any phase of out-door life they must enjoy it. There must be a hearty participation even in play.

This principle applies still more to the voice than to the development of health. The voice is being trained not merely for health but to express thoughts and feelings. Physical exercise is a part of the life of the individual. The lungs breathe for the support of life but when we use this breathing for the production of tone, a more conscious and voluntary element is introduced. The vocal bands move with every breath we take, but are not brought together to the same extent or in the same way as in the production of tone. The producing of voice is more or less a voluntary, conscious, and rational act.

Every one of these facts ought not only to be observed but also to be directly demonstrated by some exercise. Render a passage full of fervor, and note that in proportion to the depth of activity in a man's being the whole body as well as the vocal mechanism is brought into unity with each idea in a rhythmic sequence.

Exercise 6.
Co-ordination
of Mind, Body,
and Voice — I.

Arise, away, for the King; speed away, speed away;
Ride, ride, with red spur, there is death in delay;
Race, race for your life ere the breaking of day!

8.22

"Here it is, gentlemen! Walk up! walk up, gentlemen! walk up! walk up! Here is the superior stuff! Here is the unadulterated ale of Father Adam! better than cognac, strong beer, or wine at any price: here it is by the hogshead or the single glass, and not a cent to pay. Walk up, gentlemen, walk up and help yourselves!"
 "Town Pump" Hawthorne.

Hark! fast by the window the rushing winds go,
 To the ice-cumbered gorges, the vast seas of snow!
 There the torrents drive upward their rock-strangled hum;
 There the avalanche thunders the hoarse torrent dumb.
 — I come, O ye mountains! Ye torrents, I come!
 From "Switzerland" Matthew Arnold.

PEACE.

Awake, awake, the stars are pale, the east is russet gray:
 They fade, behold the phantoms fade, that kept the gates of day.
 Throw wide the burning valves, and let the golden streets be free,
 The morning watch is past — the watch of evening shall not be.
 Put off, put off your mail, ye kings, and beat your brands to dust,
 A surer grasp your hands must know, your hearts a better trust;
 Nay, bend aback the lance's point and break the helmet bar;
 A noise is on the morning winds, but not the noise of war.
 Among the grassy mountain paths the glittering troops increase;
 They come, They come, — How fair their feet — they come that
 publish peace.
 Yea, victory! fair victory! our enemies' and ours!
 And all the clouds are clasped in light, and all the earth with flowers.
 Ah, still depressed and dim with dew; but yet a little while,
 And radiant with the deathless rose the wilderness shall smile;
 And every tender living thing shall feed by streams of rest;
 Nor lamb shall from the fold be lost, nor nursling from the nest.
 For aye, the time of wrath is past, and near the time of rest,
 And honor binds the brow of man, and faithfulness his breast, —
 Behold, the time of wrath is past, and righteousness shall be,
 And the wolf is dead in Arcady, and the Dragon in the sea!
 John Ruskin.

II

NATURE OF TRAINING

An understanding of the processes of tone production and even of the nature, function, and relation of the parts concerned in producing tone, though very necessary as a preliminary step, will not of itself improve the voice. This book is not a mere discussion of the processes of tone production, but is a practical work upon the training and improvement of the voice. Accordingly, it is necessary to recognize in some measure a broader science — that of training.¹

Training is a specific application of the processes of nature to the improvement of an individual organism. After ages of observation and investigation man has come to understand something of the progressive unfoldment which is as universal as life. He has discovered some of the laws that govern the processes of growth and development. He has found everywhere two opposing tendencies, an upward and a downward one; that organisms under certain circumstances may degenerate, but by exercises can be so developed as to discharge their functions more adequately. Man has applied the laws of nature and learned how to combine two different fruits and make a new one far better than either of the originals. He is able so to train animals as to perform feats of strength and skill. Though strangely slow to apply these laws to his own development he has learned in some measure how to improve his own organism. Training is a process of

¹ The reader will find a more adequate and complete discussion of this science in the author's book "Principles of Training."



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